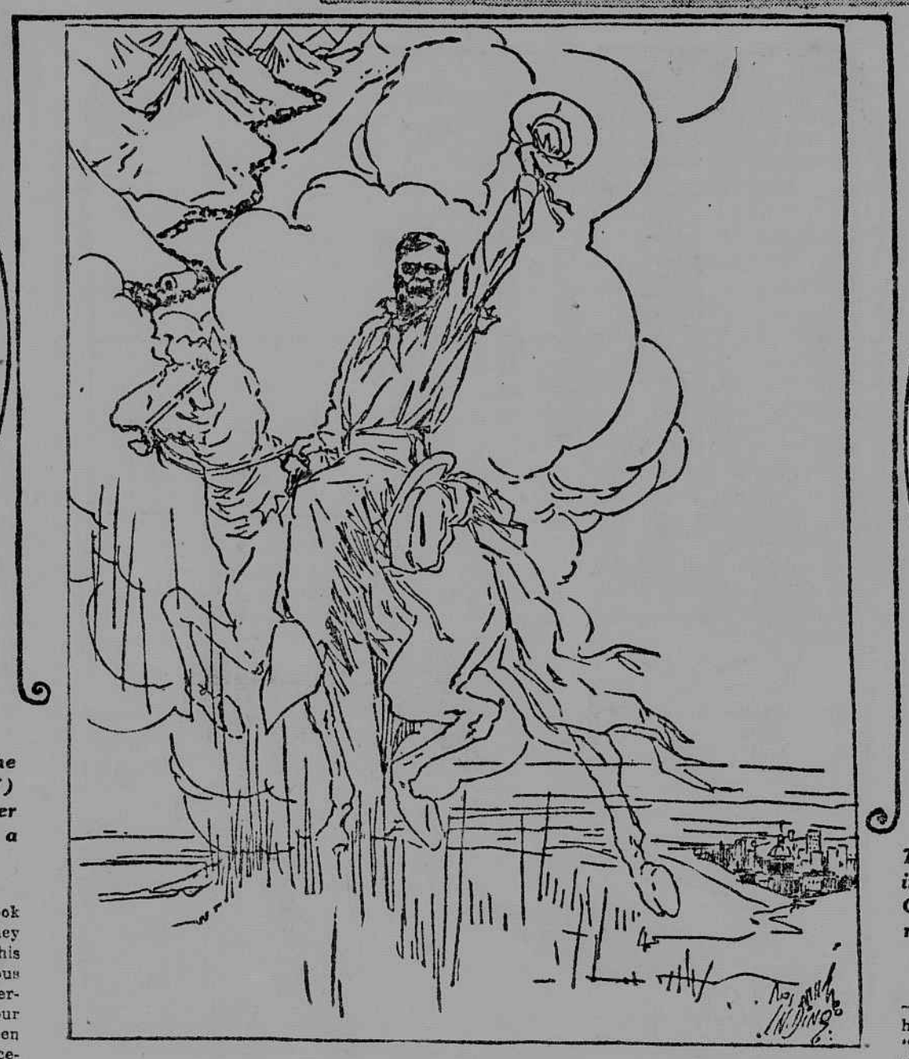
THE ROOSEVELT ANNIVERSARY

In the upper left hand corner a cartoon (1916) by Morris made light of the Colonel's efforts to rouse America to action. The cartoon by Berryman (1917) well reflected the public opinion which sent America into the war. Another Berryman drawing (1913) gives a study in proportion, Roosevelt before a committee of the Senate



THE LONG, LONG TRAIL
The cartoon by Darling printed in The Tribune following Roosevelt's death in 1919. The original of this now famous drawing is in the possession of the Colonel's eldest son, Theodore Roosevelt, Assistant Secretary of the Navy

The cartoon in the upper right hand corner is from "Life" (1904). The bucking G. O. P. elephant had yet to be "broken." The Liberty Bell cartoon by Glackens appeared in "Puck" (1912) when the split came in the Republican ranks. The cartoon showing the Tiger is a relic from "Puck" (1884), Roosevelt, the fiery young Assemblyman, having clipped the Tiger's claws

ON THURSDAY of this week the country will commemorate the sixty-third anniversary of Theodore Roosevelt's birth. It is too early yet to estimate what place history will give him, in comparison with other great men of his time, but it is safe to say that Roosevelt will always live in the hearts of his countrymen as an example of unparalleled vigor and of the qualities that go to make up a straightforward man.

Theodore Roosevelt probably was the most cartooned man in history. Even as a young man he caught the popular fancy. Cartoons began appearing shortly after he took his seat in the Assembly at Albany, and they kept on appearing right up to the day of his death, and after. In fact, the posthumous cartoons on T. R. probably are more numerous than those on any other man in our public life, despite the fact that he has been dead only a little more than two years. Scarcely a week goes by that a cartoon of him does not appear in some periodical or other, either in this country or abroad.

That is another thing worth noting in studying the cartoon history of Theodore Roosevelt—the number of cartoons that have been drawn around him by European artists, and even Asiatic. No cartoon history of T. R. is complete unless it includes the many cartoons that have appeared about him in such publications as "Punch," "The Westminster Gazette," "Le Rire," of Paris; "Lustige Blatter," "Jugend" and "Simplicissimus," of Berlin; "L'Uomo di Pietra," of Milan; the Tokio "Punch" and a hundred other publications of similar standing and diversity.

The Roosevelt Memorial Association is making a collection of cartoons on Theodore Roosevelt in connection with its work of preserving his memory for future generations. Already its collection numbers in the neighborhood of 3,000 cartoons, clipped from publications in every quarter of the globe. Among these are about a hundred originals, presented to the association either by the artists who drew them or by the publications in which they originally appeared.

The work of sorting and arranging these cartoons is difficult. Scarcely a day goes by without another batch coming in from some admirer of the Colonel who wants to aid in making the collection truly representative. Most of these are in the form of newspaper clippings, which are sorted and turned over to the binder as rapidly as possible.

In connection with any cartoon history of T. R. it is interesting to recall the origin of the "Big Stick," which formed a feature of so many of the cartoons drawn about him during his later career. T. R. first used the phrase "Speak softly and carry a big stick" during a speech in Chicago in 1902. In 1904 "The New York World" revived the speech, contrasting it with Roosevelt's speech to the delegates of the Interparliamentary Peace Union, September 24, 1904. This led to a cartoon published in "The World" of October 12 representing T. R. mounted on a fiery steed, throwing a lasso around the flying angel of peace and carrying a cudgel bearing the words "Big Stick" upon it.

That T. R. appreciated the connection is shown by the fact that there is now in the library of the Roosevelt Memorial Association a copy of his "The Strenuous Life" inscribed to John P. Young, his secretary during his Governorship at Albany, and bearing the words "Speak softly and carry a big stick —you will go far," written in T. R.'s own handwriting. There also is a clipping from "Success Magazine" telling of the origin of the "Big Stick," pasted on the inside of the front cover.

Future historians will be able to get a fair idea of Roosevelt's history by looking at the cartoons now being brought together by the Roosevelt Memorial Association. They will not be compelled to depend upon this alone, however, for the association is collecting all kinds of Roosevelt material, which ultimately will be brought together in a permanent museum erected especially for the purpose. Friends and admirers of T. R. are being asked to assist in the collection by contributing some relic or memento of T. R. to the association in honor of the Colonel's birthday.

WASHINGTON'S BIG JOB

(Continued from page one)

gan of the twenty-one American republics being "peace will develop friendship, and friendship will develop commerce"—the Pan-American Union seems a peculiarly fitting environment for the armament conference. That it was made possible by one of the American delegates who will sit at the conference table, lends added interest.

In 1906, Elihu Root, then Secretary of State under President Roosevelt, made a trip to South America, returning with ideals and plans for the enlargement of the Pan-American Union, at that time finding its nucleus in the small Bureau of American Republics. On the same ship with him to America came the Minister to Colombia, John Barrett, in whom he found an enthusiastic ally.

They discussed ways and means and, on arrival, Root laid the matter before Andrew Carnegie. Result: Mr. Carnegie gave $750,000 for the erection of a monumental building, and the American republics $250,000, and two years later Mr. Root was dedicating the castle of his dreams, of which Mr. Barrett was made Director General. Fourteen years later Mr. Root finds himself called upon to preside there in a still higher capacity at a congress which may make substantial progress toward world peace.

Any feeling of pride he may have will be entirely justified. For not only is the spirit of the design for which the bricks and marble stand due to Mr. Root's untiring work with architects, sculptors and craftsmen, but to him is also due the credit for conciliating the rivalries of the different ministers and ambassadors, who were naturally anxious to give special prominence to the pictures of their own countries.

As it was intended to be the home of the American republics in the highest sense of the word, it was determined to make the structure nearer a type of residence than an impersonal public building. Former Director General Barrett, writing in "The Architectural Record," said that when the representatives of the various countries pass the threshold "they will have the impression of entering their own house. When the staircases and the large assembly hall shine with thousands of electric lights as a brilliant gathering throngs the rooms to honor a distinguished visitor, the representatives of the twenty-one American republics may have the impression of receiving guests in their own residences instead of a commonplace meeting room."

It is this air of stately domesticity infusing the building that has made it, next to the White House, the most beautiful setting in Washington for social affairs. Brilliant gatherings, national and international in character, have been held there, including the receptions to the visiting European war commissions.

The building throughout is a romance in architecture, embodied as it is in a wealth of symbolic allusions, unique and fascinating. Wherever the architects could find a chance to recall the Spanish, Portuguese, French and English origins of the people constituting the union, they did so, using as a consistent theme the advance of civilization from the "twilight time" in American history to the present culture, and not only does the ornamentation frequently repeat in its motives the ideas of peace, but among the palm and coffee and banana trees in the patio there stands a tall peace tree. This bears a tag, marked, "The Peace Tree, Planted in 1910 by the President of the United States."

The Hall of the Americas, where the daily meetings of the conference will be held, is the handsomest room in the Pan-American Building. Exquisitely carved staircases of Tennessee marble ascend by low landings from the patio to the Gallery of Patriots, which surrounds it. Embroidered silk flags of the republics float gracefully from the ceiling and portrait busts of the great men in the history of the countries line the gallery.

Entering the Hall of the Americas, one is impressed with its spaciousness. It is 100 feet long and 65 feet wide, with a barrel-larched vaulted ceiling, adorned with mural paintings, 45 feet from the floor and supported by magnificent fluted columns with Corinthian capitals. The floor is paved in marquetry of oak, polished so highly that it reflects the columns and glittering chandeliers.

Adjoining is the brown and gold Governing Board room, a feature of this being the four paneled frieze, modeled by Mrs. Sally James Farnham, illustrating the early struggles and decisive events in the history of the New World. There are also a remarkable table twenty feet long and nine feet wide, made from a solid piece of Dominican mahogany contributed by Brazil, and twenty-one exquisitely hand-carved chairs, upholstered in Spanish leather, bearing the coats-of-arms of the twenty-one republics.

On festive occasions the two great iron doors are thrown open to the back gallery, which overlooks the Pan-American Annex, with its beautiful sunken garden and pool, and from which can be had a wide vista of Potomac Park and the river, with the Washington Monument looming up on one side and the marble columns of the Arlington amphitheater on the other.

Such is the marvelous home of the American republics, symbolizing as it does the development of closer cultural, commercial and financial relations between nations united in friendship and peace. No better place could be chosen for the conference on the limitation of armament.

MAXIMS OF MARTY MCMAHON

By ROBERT B. PECK

"THESE here public sessions that they're talkin' about for the limitation of arms conference, they're kinda funny, one way," observed Marty McMahon, the retired bartender, "an' then, in another way, they ain't so funny.

"They're funny because everybody knows that the publicker the sessions are, the more caucusin' and general electioneerin' there's goin' to be on the side. It's just like a liquor dealers' convention, or any other of them diplomatic functions.

"In the convention you gotta do things polite an' not call no names nor make no deals. But the polite and smoother the convention runs, the more name callin' an' deal makin' there's been on the quiet, as anybody knows.

"That's all right, too. You can't get nothin' done by bein' polite. The boys has gotta be lined up ahead of time fer anything you wanta spring on the convention. Suppose it ain't nothin' more important than limitin' the size o' the collar on schooners in a certain district. If you just get up an' spring it on the convention everybody'll get up an' jaw just to get time to think it over, an' there'll be a lotta soreheads that'll vote it down anyhow.

"But, o' course, you don't do nothin' like that, not if you been in the liquor business long enough to get elected delegate. First thing you do you go to some o' the boys that's been doin' pretty good business an' got the mortgage most paid off. You talk it over with them an' they say sure, it's a good idea an' will help business. That fixes the jawers.

"Then you take up the soreheads an' the fellas that ain't been doin' so well, one at a time. Them that you can't argue with you get a line on their brewer an' get next to him, an' then when you go back to them fellas you say it's goin' to be cut down on the collars or ante up on the mortgage.

"O' course, sometimes you're just bluffin', then again you got the goods—it all depends on the sorta fella you're arguin' with. Anyhow, one way or another you get the soreheads an' the mortgage fighters lined up, or enough o' 'em so you're safe, an' then you get up at the convention as polite as you please an' make an elegant speech about limitin' the collars on schooners, an' everybody applauds an' votes aye.

"The speechmakin' an' the votin's done in public, but nothin' else, which is as it should be.

"But supposin' the whole thing was done on the side without no speech an' without no votin'; why, there'd be some pretty rank propositions put up, an' what was just electioneerin' when there was a convention comin' after would get a fella a stretch fer blackmail or somethin' like that if it ever come out.

"Propositions like that can't be framed up when there's a convention, because the fella that you're playin' fer a boob might get sore enough to get up on his hind legs an' spill the whole works when it come to the speechmakin'; an' then, everythin' in the convention bein' open an' aboveboard an' respectable, everybody else'd back out an' tell you in a nice polite way how shocked they was at your suggestin' such a thing.

"You look at it that way an' this publicity business ain't so funny. It ain't really public, maybe, but there's always a chance of it's gettin' awful public if you try to pull anythin' too raw. I'm fer open conventions an' open conferences arrived at as openly as you have to—but no more."